Catalogue

OF W. Annesley's

SMALL BUT ENTIRE CABINET

OF

PRINTS AND DRAWINGS;

COMPRISING

CHOICE ENGRAVINGS,

By MARC ANTONIO, AGOSTINO CARACCI, EDELINCK, BLOEMART, PONTIUS, VORSTERMAN, STRANGE, WOOLLET, and other celebrated Artists, MANY PROOFS—*rare impressions* of HOGARTH'S CAPITAL WORKS.

CHOICE ETCHINGS,

By POTTER, BOTH, SUANEVELT, BACKHUYSON, ADRIAN VANDEN VELDE, WATERLOO, CUYP, J. H. ROOS, &c.

WITH

A RICH and almost *complete* COLLECTION of the Works of BERGHEM, the most numerous, and of the finest quality, ever brought to the hammer in this kingdom, or any where else; MANY PROOFS *and variations*, and pieces supposed unique; with a few TASTEFUL DRAWINGS by him in all his different manners, *some of them* CAPITAL.

Collected at a generous Expense,

BY A GENTLEMAN OF ACKNOWLEDGED TASTE AND JUDGMENT,

During the last 40 Years, out of the first Cabinets in Holland and England,

AND WHICH WILL BE ABSOLUTELY SOLD,

Without Reserve,

UNDER THE DIRECTION OF

MR. T. PHILIPE,

At his Rooms, Warwick Street, Golden Square,

ADJOINING THE CHAPEL,

On TUESDAY the 6th of JUNE, 1809, and Two following Days, at Twelve o'Clock.

May be viewed Two Days preceding the Sale, and Catalogues had at the Rooms, and at No. 22, Golden Square—price 1*s*.

CONDITIONS OF SALE.

I. The highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot or Lots so disputed shall be immediately put up again, and re-sold.

II. No Person to advance less than 6d. above Five Pounds, 2s. 6d. and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchase-money; in Default of which, the Lot or Lots so purchased to be immediately put up again, and re-sold.

IV. The Lots to be taken away, with all faults, at the Buyer's Expence, within three Days after the conclusion of the Sale; and the Remainder of the Purchase-money to be absolutely paid on or before Delivery.

V. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the Time aforesaid, shall be re-sold by public or private Sale, and the Deficiency (if any) attending such Re-sale shall be made good by the Defaulters at this Sale.

☞ Gentlemen, who cannot attend the Sale, may have their Commissions faithfully executed, by their obedient Servant, THOMAS PHILIPE.

CATALOGUE.

First Day's Sale.

TUESDAY, the 6th of JUNE, 1809.

VARIOUS ENGLISH MASTERS.

1 FIVE mezzotintos, by *Fry*, *Dickenson*, *Smith*, *&c.* after *Hoppner*, *Peters*, *&c.*
2 Seven, in the chalk manner, and etchings, by *Bartolozzi*, *&c.* after *Cosway*, *Benwell*, *Mortimer*, *&c.*
3 Five ditto, by *Bartolozzi*, after *Cipriani*, *Angelica Kauffman*, *&c.* Prudence and Beauty, &c. *3 proofs*
4 Six landschapes, views from nature, *etchings by C. W. Bamfylde*
5 Five, in the *chalk manner*, by *Bartolozzi*, *Watson*, *&c.* after *Bunbury*, 3 *proofs—fine*
6 Four *ditto*, by *Bartolozzi*, *Burke*, *and Ryland*, *all proofs—very fine*
7 Five English portraits, Duke Schonberg on horseback, by *J. Smith*, *fine*; Lancelot Brown, Esq. by *Sherwin*; and three others

14.6 8 Two—portrait of John Milton, by *Miss Watson*, after *Cooper*, the bust *proof*, and *fine impression* with the ornament

6 9 Pair—Cleopatra persuading Meleagar to take his Arms in Defence of his Country, and Paulus Æmilius attending the studies of his children, by *Bartolozzi*, after *Angelica Kauffman—fine proofs*

6.6 10 One—Venus attired by the Graces, *ditto*, after *ditto—first impression*

16 11 Two portraits—Sir Joshua Reynolds and Mr. Woollet, both by *Sherwin—proofs*

12 12 Two—Dutchess of Devonshire, by *Bartolozzi*, after *Lady Diana Beauclerc, fine proof*; and the copy, by *Newton, proof*

11.6 13 One—the Discovery of Achilles, *Facius*, after *Angelica —fine proof*

8 14 One—Lady Cockburn and children, *Wilkin*, after *Sir Joshua Reynolds—fine proof*

7 15 One the Infant Academy, or Children of the Dutchess of Rutland, *Haward*, after *ditto—proof*

11 16 Three—Venus, by *Collyer*; one by *Caroline Watson, proof*; and another, all after *ditto*

11.6 17 One—a young girl meditating, by *Bause*, after ditto—*proof*

12 18 One—Garrick between Comedy and Tragedy, by *Fisher*, after *ditto—very fine*

1.4 19 One—the Marriage of Cupid and Psyche, by *Bartolozzi, from the D. of Marlborough's gem*—BRILLIANT

16 20 Ten of the small set of prints, for Boydell's Shakespeare —*choice impressions*

11.6 21 Pair, for the *large set* of ditto—Hero Ursula and Beatrice, in *Much Ado About Nothing*; and the Murder of the Princes, in *Richard* III. *uprights—ditto*

12.6 22 Pair—*ditto*, in *Much Ado About Nothing, oblongs—ditto*

4.6 23 Pair—*ditto*, in *Richard* III. and *Romeo and Juliet, ditto—ditto*

10.6 24 Pair—*ditto*, in *Romeo and Juliet, ditto—ditto*

10.6 25 Pair—ditto, in *As You Like It, ditto—ditto*

HOGARTH's WORKS,

ALL PRIME IMPRESSIONS.

26 Three—Portrait of Bishop Hoadly, Subscription Ticket for Marriage a la Mode, and Columbus — 8 —
27 One—the Midnight modern conversation, *printed in red* — 6 6
28 One—the same print, *in black* — 8 6
29 One—Southwark Fair — 2 —
33 Two—the Stage Mutiny, by La Guerre; and Lord Lovat, by Hogarth — 7 0
31 One—the Roast Beef of Old England—BRILLIANT — 10 6
32 Six—the Harlot's Progress, *before the crosses, or any alteration* — 2 10 0
30 Eight—the Rake's Progress, *brilliant, before the alterations* — 2 19 0
34 One—the Strolling Actresses, *with the head-dress—brilliant* — 1 9 0
35 One—the March to Finchley—BRILLIANT, *before the alteration of the date* — 3 15 0
36 Four—the Elections prints, *plate first with the lemons, plate second with the lyon's teeth—all very fine and rare* — 3 5 0
37 One—the *third plate* of the above set, POLLING, *proof, with curious variations*—RARISS. — 3 0 0
38 Six—Marriage a la Mode, by *Earlom*, in *mezzotinto—first impressions* — 2 3 0
39 Pair—Beer Street, *with the Frenchman*; and Gin Lane — 1 4 0
40 One—the Bruizer, *with an original pencil sketch by Hogarth, 'titled Loggerheads, or B——e triumphant—curious* — 14 —

VARIA.

41 One—the Three Holy Children, *Simon*, after *Peters—fine proof* — 5 —
42 One—Mrs. Siddons in the Character of the TRAGIC MUSE, by *Haward*, after *Reynolds—choice proof, with the etched inscription* — 1 15 0
43 One—DITTO, *ditto, on India paper, before the inscription* — 2 —

1-1-0 44 One—DITTO, *ditto, not quite, but nearly finished*
1-2-0 45 One—the Departure of Abraham and Lot, *Bartolozzi and Byrne, after Zuccarelli—fine proof*

ITALIAN MASTERS.

ROMAN SCHOOL.

VARIA.

18— 46 One—the Annunciation, *etched* by *F. Barocci*—BRILLIANT
15-6 47 Three—Madona and Child, &c. by *Smith*, with the long index, after *ditto;* Jupiter and Alcmené, after *Julio Romano, proof*; and the Distribution of Pater-Nosters, *Vorsterman*, after *M. A. Caravaggio, brilliant impression*
8-6 48 Four—the Reposo, by *J. Smith*, after *Carlo Maratti*; 2 etchings, by *Carlo*, and one by *Bartolozzi—fine*
12-6 49 Pair—Te Deum Laudamus, et Parcere somnium rumpere, by *Strange*, after *ditto—very fine*

CLAUDE LORRAINE.

ETCHINGS.

4-4-0 50 Twenty-five—*very fine* Roscoe
1-18-0 51 Two *rare ditto*, the sketches of trees, and the landschape dated 1651
1-12-0 52 Three *ditto—the Campo Vaccino*, PROOF; the landschape with a town, *first proof*; and the landschape No. 6, with the *black bull—all very fine*
15-6 53 Four duplicate etchings, and five by *Barriere, after Claude, nine prints*
2-6-0 54 Five *etchings*, by GASPAR POUSSIN—the 4 oblongs, *very fine, before the address of Mauperché*, and one circle sold for 2 £ at Hibbert's sale.

ENGRAVINGS AFTER PICTURES OF CLAUDE.

12-6 55 One—La Recompense Villageoise, by *Le Bas—very fine*
1— 56 One—DITTO—*proof*
15— 57 Pair—Jupiter and Europa, and the Environs of Naples, by *Vivares—very fine*

58 Pair—capital landschapes—the great Annual Sacrifice at the Temple of Apollo, and the Dancers, by *ditto, in the Pamfili Palace at Rome* — 16 —

59 One—the Temple of Apollo, *proof, on India paper*, by *ditto* — 15 —

60 One—Jupiter and Europa, by *ditto*, PROOF—*rare* — 1-0-0

61 One—the Environs of Naples, by *ditto, proof, unfinished* — 1-0-0

62 One—the Enchanted Castle, by *ditto and* WOOLLET—*very fine* — 13 —

63 One—DITTO, *proof—very fine* — 1-16-0

64 One—landschape, with sacrificers, *in the Altieri Palace*, by WOOLLET—PROOF — 1-6-0

65 One—the large landschape, with Jacob and Laban, by DITTO, DITTO—*very fine* — 2-5-0

RAPHAEL.

66 Two—Christ giving the Keys to Peter, by *Soutman*, and the Vision of Ezechiel, by *Larmessin—both very fine* — 12 —

67 Two—the Madona *della Seggiola*, by *Van Schuppen*, and *Bartolozzi—fine* — 19 —

68 One—Madona with the Child asleep, by POILLY, *first impression, before the cross strokes on the veil—very fine and rare* — 10-6

69 One—the Madona *au Berceau*, by *ditto*—BRILLIANT — 14 —

70 One—Paul preaching at Athens, by MARC ANTONIO—CAPITAL AND MOST BRILLIANT — 8-18-6

71 One—St. Cecilia with the Magdalen, &c. by *Strange, first impression* — 1 —

72 One—the Holy Family, by *Edelinck*, BRILLIANT *and rare, before the arms of Colbert* — 2-13-0

73 Pair—the Transfiguration, and Descent from the Cross, by *Dorigny*, after *Raphael and Daniel de Volterra*—CAPITAL — 2-10-0

FLORENTINE SCHOOL.

74 Twelve etchings, by *Della Bella—fine impressions, some scarce* — 9-0

— 15 — 75 One—the Last Supper, by *Soutman*, after LEONARDO DA VINCI, *on two sheets, with the name of Rubens —very fine*

8 - 15 - 0 76 One—DITTO, *before the name of Rubens—very rare, and* MOST BRILLIANT

SCHOOL OF PARMA.

CORREGGIO.

5 — 77 Four, various—Madona, by *J. Smith, before the date*; St. Catharine, by *Angelica, &c.*

13 — 78 Pair—Jupiter and Io, and Cupid making his bow, by *Bartolozzi—proofs*

1 - 1 - 0 79 Three—Danae and Leda, *before the draperies*; and Io, all by *Du Change—first impressions*

2 - 3 - 0 80 One—the Ecce-homo, by *Agostino Caracci*—BRILLIANT *and rare*

VENETIAN SCHOOL.

TITIANO.

— 7 - 6 81 One—Titian and his Mistress, *etched by Vandyck—very fine*

— 12 — 82 One—Madona in a glory of Angels, by *C. Bloemart*—BRILLIANT, *before the address of Rossi*

2 - 3 - 0 83 Pair—Venus and Danae, by *Strange—first impressions*

3 - 4 - 0 84 One—Christ and Disciples at Emmaus, by MASSON—MOST BRILLIANT

PAOLO VERONESE, &c.

— 8 - 6 85 Two—the Nativity, by *Jacob*, PROOF, and Christ driving the Buyers and Sellers out of the Temple, *Kilian, after Bassano*

1 - 13 - 0 86 One—the Marriage of St. Catharine, by AGOSTINO CARACCI—SUPERB

— 9 - 6 87 Five—the Presentation in the Temple, the Reposo, small Marriage at Cana, and two others

88 The Great Crucifixion, *on three plates, not joined*, by AGOSTINO CARRACCI, *after Tintoret* — BRILLIANT — 3-10-0

89 The copy of ditto, *also on three plates, not joined—fine impressions* — 14 —

NEAPOLITAN SCHOOL, &c.

90 Two—Belisarius, by *Strange, very fine*; and Saul and the Witch at Endor, *proof*; both *after Salvator Rosa* — 1-2-0

91 Three—the Punishment of Polycrates and Diogenes, *etchings by ditto, very fine*, and the Rape of the Sabines, by *Sornique, &c.* after *Luca Giordano* — 12-6

92 Two—St. Francis de Paula, by *Mac Ardel*, and the Good Shepherd, by *Major*, both after MORILLIO—*prime impressions* — 11-6

VARIA.

93 Four etchings by *Spagnolet, Castiglione, Andrea del Sarto*, &c. — 12 —

94 Two ditto, by BARTOLOMEO BISCAINO—a Holy Family, and St. Christopher, *both very fine and rare* — 1-13-0

95 Four various etchings, by *Parmeggiano, Guercino, &c.—fine* — 1-15-0

FRENCH SCHOOL.

96 One—Ecce-homo, etched by ANT. COYPEL, and *finished by Simonneau—fine* — 7 —

97 Seven, after *Nicolo and Gaspar Poussin, and Bourdon*—the Death of Germanicus—*fine* — 10 —

98 One—the Storm, by BALECHOU, after *Vernet*, BRILLIANT, *before the lines* — 2-14-0

99 One—MADAME LA DUCHESSE DE LA VALLIERE, IN THE CHARACTER OF A MAGDALEN, BY EDELINCK, AFTER LE BRUN, SUPERB PROOF, BEFORE THE BORDER AND LETTERS—RARISS. *Stuart.* — 9-9-0

CAPITAL ENGLISH HISTORICAL, &c.

— 15 — 100 One—the Restoration, by *Woollet and Sharp, after West—first impression*

1-4-0 101 One—the First Premium landschape, by WOOLLET—*ditto*

1-18-0 102 One—the Fishery, by DITTO—BRILLIANT

3. 5 — 103 Pair—Cromwell Dissolving the Long Parliament, and the Restoration of K. Charles II. by WOOLLET, SHARP, and HALL—BRILLIANT PROOFS

3.16 — 104 Pair—the Battles of La Hogue and the Boyne, by WOOLLET *and Hall*—BRILLIANT IMPRESSIONS

5.15 — 105 One—the *Death of* GENERAL WOLFE, FINE AS A PROOF, *the designations af the artists in MS.*

— 14 — 106 Three etchings, by *Vivares*, after *Vernet, Patel, and Martorelli—scarce*

— 9 — 106*Four landschapes, by *ditto*, after *Cuyp*, &c.

— 13.6 106**Two large Portefolios

— 13 — 106***Two ditto

2.6 106****Four ditto, smaller

End of the First Day's Sale.

Second Day's Sale.

WEDNESDAY, the 7th of JUNE, 1809.

Drawings.

107 TWELVE, by various *Italian* masters ——— 5. 6
108 Three—a boy's head, by *Bischop*, after *Raphael*, *in bistre*; gipseys, by *Lady Louisa Greville*, *pen*; and a domestic scene, by *Rowlandson*, *fine*, *in colours* — 3. 6
109 Three landschapes, by *Cozens*, *Captain Grose*, *&c.* —— 2. 6
110 Three—Purgatory, by *Diepenbeck*, *pen and bistre*, *fine*; pen-sketches, by *Vandyck*; and a lady, *in black chalk*, by *Rubens* — 3. 6
111 Two—Christ aux limbes, a design for a church window, *free pen*, *very fine*, and the portrait of the elder Van Meck, *both by the younger* ISRAHEL VAN MECK, *pen* — 6. 6
112 Two landschapes, by *Dirk Dalens and Wildens*, *pen and Ind. ink*, *&c.* — 1. 6
113 Three—a sea-piece, by *W. v. Velde*, *fine*; and 2 designs for sterns of ships, by *ditto* — 7. 6
114 Two *masterly pen landschapes*, by *Campagnola and Bolognese* — 10
115 Two—Andromeda, *a fine pen sketch*, *by* GUIDO, and a pilgrim, largely draped, by CARLO DOLCI, *red and black chalk* — 4. 6

Prints.

FLEMISH SCHOOL.

RUBENS.

~16~ 116 One—the Brazen Serpent, by *Bolswert, fine impression*

~13.6 117 Three—the Nativity, the Wisemen's Offering, and Return from Egypt, *all by Vorsterman*

~11~ 118 Four—portrait of Rubens, by *Pontius*; ditto, by *Worlidge*; and two Holy Families, by *Bolswert and Witdoec*

~17~ 119 Two—the Conversion of St. Paul, and lyon-hunt, both by *Bolswert—fine impressions*

~11.6 120 One—the Descent from the Cross, by *Bolswert*—BRILLIANT

~7~ 121 One—Christi Funus, by *Pontius—very fine impression*

4.6 122 One—the Martyrdom of St. Laurence, by *Vorsterman —very fine*

~18~ 123 One—St. Catharine, *etched by Rubens*—BRILLIANT

~12~ 124 Two—Rubens with his wife and child, by *Mac Ardel, fine proof*

Picture at Blenheim.

And the wife and children of Sir Balthazar Gerbier, by *ditto—fine*

1.3~ 125 One—old woman with a pannier and lighted candle, *quis vetet apposito, &c.* by *Bolswert, on the etching of Rubens*—BRILLIANT

The picture lately brought to England.

1.2~ 126 Two—the Waggon and Rainbow landschapes, by *Bolswert, M. v. Enden, exc.*—BRILLIANT

1.5~ 127 One—the Shepherd near a wooden bridge, by *ditto*—BRILLIANT PROOF

1.1~ 128 One—the Peasants' Dance, by *ditto*—DITTO

~16~ 129 One—the same composition, *etching, supposed by Rubens, Leo van Heil, excudit—very fine*

~17~ 130 One—the Plain of Mechlin, a large landschape, by *Bolswert*—BRILLIANT

1~ 131 One—the Storm and Shipwreck, by *ditto, before the dedication*—DITTO

132 One—the Watering-place, by *Brown*—BRILLIANT PEOOF /. 3 —

VARIOUS FLEMISH.

133 Fifteen portraits of Artists, by *De Jode, Meyssens, Wauwmans, &c.—very fine impressions* /. 6 —

134 Four landschapes, by *Hollar, &c.* after *J. Breughel, very fine;* and the Waggon landschape, by *Van Uden, ditto* — 9. 6

135 Two—the Country Wedding, by *Hollar* and *Hondius,* after *P. Breughel—both fine* — 8. 6

136 Two—the Portrait of Teniers, and the moon-light landschape, *etched by him—both very fine* — 9. 6

137 Two—Harvest, with a rain-bow, by *Le Bas,* after TENIERS; and the *etching,* by *Laurent—ditto* — 10. —

138 One—the Crucifixion, *Pontius,* after *Diepenbeck—fine and very scarce* — 5 —

139 One—the Cathedral of Antwerp, by *Hollar*—BRILLIANT, *with the single line of inscription* /. —

JORDAENS.

140 One—the Nativity, by *De Jode*—BRILLIANT — 8 —

141 One—the Flight into Egypt, by *Pontius*—DITTO — 8 —

142 Two—the Concert after a Collation, *Soo d'Oude Songen, &c.* by *Bolswert, very fine, before the privilege;* and the Portrait of Jordaens, by *De Jode, fine* — 6 —

143 One—Mercury and Argus, by Bolswert—MOST BRILLIANT, *before the address of Bloteling* /. /. —

SIR ANTHONY VANDYCK.

144 One—the Repose in Egypt, with the dancing angels, by *Bolswert*—MOST BRILLIANT /. 14 —

145 One—the Ecce-Homo, *etched by Vandyck,* PROOF, *before the words, et fecit aqua forti* /. 8 —

146 One—the Crowning with thorns, by *Bolswert*—MOST BRILLIANT /. 14 —

147 One—the Crucifixion, by *ditto,* presenting the spunge —BRILLIANT 1. 3 —

148 One—B. Joseph Presbyter, &c. by *Pontius*—DITTO — 4 —

149 One—Jupiter and Antiopé, *etched by Vandyck—very fine and rare*

150 Eight portraits, by Vandyck, *Cardinal Bentivoglio, &c. two Vanden Endens, one proof, &c.—all very fine*

151 One—the Duke of Buckingham and his brother, by *Mac Ardel—very fine*

152 One—Lord Bernard Steuart and his brother, by *ditto* —BRILLIANT PROOF

153 One—King Charles I. with the Marquis of Hamilton, his Equerry, by *Strange, first impression, with the name not filled in, fine as a proof*

154 One—Queen Henrietta Maria, *first impression, fine as a proof*

ITALIAN MASTERS.

SCHOOL OF BOLOGNA.

ANIBAL CARRACCI.

155 Three *etchings*, Madona della Scodella, *before the address, very fine*; Christ crowned with thorns, BRILLIANT, *before ditto*; and the Wisemen's Offering, *fine*

156 One ditto—the Pieta, or Dead Christ, *Capraroloe*, PROOF, *before the names of the artist and editor—very fine and rare*

157 One—the Holy Family, with the Spectacles, by *Cornelius Bloemart*—BRILLIANT

158 One—Madona and Child with St. John, *called The Silence*, by *Hainzelman*—DITTO

159 One—Christ carrying his Cross, by *Poilly*—BRILLIANT PROOF

160 Two—the Crucifixion between two Thieves, *fine proof*; and the Maries at the Tomb, by Roullet—*very fine*

161 One—the Pieta, or Dead Christ, with the Maries, by *Roullet*—BRILLIAYT

GUIDO RHENI.

162 Eight—his portrait, by *Meyssens*, and seven *etchings*, *remarkably fine*

2.17
1.11.6
4.8.6

163 Eight *stchings—ditto* — 12 —
164 One—the Nativity and Shepherd's Offering, by *Poilly*, — 12 —
octagon, before the angels—very fine
165 One—the Madona with the Child asleep, by *C. Bloemart—very fine* — 8. 6
166 Three—the bust of Our Saviour, crowned with thorns, by *Galgano Cipriani, directed by R. Morghen, very fine*; the Aurora, by *Captain Baillie*; and Erigone, by *Vermeulen* — 13. 6
167 Pair—the Aurora, and Bacchus and Ariadne, by *Freij —fine* — 14 —

GUERCINO.

168 One—Lot and his daughters, by *Raphael Morghen*— — 17 —
fine proof
169 One—the Circumcision, by *Bartolozzi—first impression* — 9 —
170 One—Peter Raising Dorcas, by *C. Bloemart*—BRILLIANT — 18 —

DOMINICHINO.

171 Two—St. Agnes, by *Strange*; and Communion of St. Jerome, by *Freij—both very fine* — 13 —
172 One—St. Cecilia, by *Sharp—beautiful* PROOF — 1. 5 —

VARIA.

173 Four, by *Bartolozzi* and *Angelica Kauffman*, after *An. Caracci and Guercino—fine* — 5 —
174 Five landschapes, *etched* by *Bolognese* (*F. Grimaldi*)— — 5 —
fine

DUTCH MASTERS.

VARIA.

175 Two, by *Albert Durer*—the Horse of Death, and small upright Nativity — 5 —
176 Two—a brisk gale, Canot, after *W. v. Velde*, PROOF; and Rendezvous de Chasse, by *Le Bas*, after *Van Falens—fine* — 6. 6

4.8.6
18
5.6.6

177 Four landschapes, with horses, &c. pot au Lait, by *Le Bas*; a halt, by *J. de Visscher, fine;* and two others, by *Moyreau, &c.—all after Wouwermans*

178 Three—Les Adieux, by *Laurent, etching* and print, and another etching, by *Laurent,* after *ditto—scarce*

179 One—Le Manege, by *ditto,* after *ditto, fine etching—scarce*

180 One—the Convoy attacked, *Corn. Visscher,* after *Bamboccio—very fine*

181 Two—the Farrier, by *ditto,* and satyrs and tygers, by *Suyderhoef,* after *ditto*

182 Nine—seven by *Major and Chalon,* Imitations of Rembrandt, and two others by *Capt. Baillie, &c.*

183 Four landschapes, after *Ruysdael, K: du Jardyn, Backhuysen, and Cuyp*—ALL PROOFS

184 Five, by *Corn. Visscher*—the Pancake-woman, and four landschapes with cattle, after *W. Romeyn and Berghem—scarce*

185 One—Rembrandt drawing, by himself—*fine*

186 One—the Hundred Guilder print, by *Captain Baillie, on India paper, remarkably fine*

187 One—THE BOY AND DOG, by *Goltzius*—BRILLIANT

ETCHINGS,

By eminent German Masters of the 17th century.

VARIA.

188 Nine landschapes, by FERG—*first impressions*

189 Twenty-five landschapes, a selection from the works of *Weirotter—ditto*

JOHN HENRY ROOS.

190 One—a shepherdess, two sheep lying beside her, and a cow standing before her, a ruined square building in the back ground—*very fine*

One of the rarities in the Imperial Cabinet at Vienna, of which Mr. Bartsch gives a copy in his Peintre Graveur.

5.6.6
12.6
15
6.14.0

191 One—a landschape; a shepherd sits asleep, with his back resting against a cippus, or base, on which stands an urn, in front of a steep rocky hill, beside him five sheep are lying in a group, and one standing, a most charming performance, richly foliaged, and skilfully handled—EXTREMELY RARE, *an upright*, $12\frac{1}{4}$ by $9\frac{7}{8}$

192 Five—three tasteful landschapes, with sheep, *proofs*, before the numbers, *very fine*; and two oblong landschapes, by *Both*

ETCHINGS,

By the eminent Dutch Painters of the 17th century.

VARIA.

193 Ten—the set of sea-pieces, by L. BACKHUYSEN, *very fine*, with his portrait in *mezzotinto*—11 prints

194 Ten—the compleat set of landschapes, by BOTH, *very fine, the uprights, with the best address, and the oblongs, all* PROOFS *but one*

195 Eight—the set of CUYP's *etchings, compleat, and very fine*

PAUL POTTER.

196 Eight—the Bull-Book, *fine impressions, with the address of Clement de Jonghe*

197 Two—the Cow's Head, *very fine and rare*, and the copy

198 One—the Cow lying near a large tree, *one of the rare etchings in the Cabinet of Vienna, of which Mr. Bartsch has given a copy*—RARISS.

199 One—an oblong landschape, with cattle, *called by Bartsch*, LE VACHER, *the intire plate, Pauwelus, Potter In. et fecit, A.* 1643—*very fine and rare*

He was then about 18 *years of age.*

200 One—THE SAME PRINT, reduced, *three of the cattle on the left taken out, and a piece of water on that side substituted, Paulus Potter In. et f.* 1649—*very fine*

£6.14
3
£16.14

12.12 201 Five—the Set of Horses, CAPITAL *and very rare, the mottled horse before the tail was lengthened, or the mane encreased, and the impressions of the whole fine as possible*

3.18 202 One—a cow lying on the ground, front face, her body directed to the left; in the distance on the same side appears a shepherd with sheep, near a piece of water —RARISS. *unknown to Bartsch*, 5 inches by 4 Rudge

6.2.6 203 One—an ox standing, directed to the right, *near the stump of a tree*—BRILLIANT AND RARISS. Baker

Bartsch describes a similar print as the work of Marc de Bye, but besides a difference in the dimensions, De Bye does not, in any of his other etchings, evince talents equal to this performance—it is an exquisite morceau.

HERMAN VAN SUANEVELT,

ALL WITH THE ARTIST'S ADDRESS.

1.15 204 Four—the Hermits and Penitents—*very fine*

3.19 205 Six—the History of Adonis—BRILLIANT W.S. Thorne

2.5 206 Four Italian landschapes, with ruins—DITTO Champernowne

3.9 207 Three charming landschapes, with subjects of the Flight—DITTO Champernowne

1.18 208 Three—two uprights, *very fine*, and one *oblong*, &c. DITTO Worthy

ADRIAN VANDEN VELDE.

13.6 209 Four—a landschape, with a large cow feeding; two small of sheep, *all very fine*; and a landschape with cattle, &c. by *C. Ploos van Amstel* Peters

15 210 Five of cattle and sheep, *very fine, upon India paper*

3.2 211 One—the large landschape, with a cow standing, &c. W.

1.1 the shepherdess caressing her dog, the shepherd

3.14 asleep beside her—MOST BRILLIANT [illegible]

1.6 212 Ten of cattle, &c.—*very fine*

ANTONI WATERLO.

2.14 213 Six—a set of charming small landschapes—BRILLIANT

1.16 214 Six—a set of ditto, *different*—DITTO

£16.14
1.18
3.2
£21.14

215 Six—a set of ditto, *ditto*—DITTO
216 Eight—seven of the quarto size, and one smaller—DITTO
217 Two *large uprights*, the Mill landschape and another—MOST BRILLIANT
218 Four *large uprights*, with scripture subjects—DITTO
219 Ten *large oblongs*, *3 variations*, *very rare and curious*—BRILLIANT

VARIA.

219*One, by *Vander Meer*, sheep, &c.—*very fine*
220 Eight, by *C. du Jardyn*, *Ruysdael one proof*, *Ostade*, *De Laer*, *and Both*
221 Two—the Country Surgeon and Pancake Woman, by *Van Vliet*—BRILLIANT
222 One—the Philosopher reading in a great book, by *ditto*—DITTO
223 One—a cabaret, by *J. de Visscher*, after Ostade—DITTO
224 One—the Raising of Lazarus, by *Louis*, after *Lievens*—DITTO
225 Four, by *Nolpe*, *Rugendas*, *&c.*

End of the Second Day's Sale.

Third Day's Sale.

THURSDAY, the 8th of JUNE, 1809.

DUTCH SCHOOL.

WORKS OF BERGHEM.

So Extensive an Assemblage *of this charming Master's* Works, and of such *fine quality*, was certainly never before, and perhaps will never be again, offered for Sale in this Country. They are as rare in Holland *(where they were chiefly collected)* as they are here, and as much esteemed there as the finest Rembrandts. A descriptive Catalogue *in Dutch* was published at Amsterdam, in 1767 by Hendrik de Winter, but it has never been translated into English; in fact it is deficient in method, and unnecessarily tedious in detail. Heineken, in his *Dictionnaire des Artistes*, has so far digested this Catalogue as to bring the Works of each Artist who has engraved after Berghem together in alphabetical order, without detail; but he comprizes the Modern Engravings, which ought to be kept separate, as their numbers cannot be fixed. M. A. Bartsch of Vienna, in his *Peintre Graveur*. tom. iv. has given a detailed List of Berghem's *Etchings only*, in the order of De Winter; and in respect to them, the same order is observed in the following Lots; and Heineken's mode is adopted in placing the Engravings and Etchings by the co-temporary Engravers together *en suite*.

PRINTS, *engraved or etched by Modern Artists after* BERGHEM.

1 FIVE—three mezzotintos, by *Smith and Lens, scarce*; and two etchings of goats head, by Laurent

2 Five—two by *Daudet*, from the cabinet of *Le Brun*, *fine*; 2 etchings, by *Bertaud*, and another — £. 8 —

3 Five imitations in aquatinto, by *Ploos van Amstel*, *W. Saint*, *Jacob Vande Velde*, *Cootwyck*—*all fine and scarce* — £. 9 —

4 Three—Le Troupeau Hollandoise, by *Daudet*; and Embarquement des Vivres, by *Le Bas*, both from the Cabinet of *Praslin*; and another, by *Le Bas*—*all very fine* — £. 8 —

5 Three—a landschape, by *Canot*, *etching and proof*; and Disposition de Chasse, by *Basan*—*all fine* — £. 10 —

6 Two—Pleine Vendage, by *Weisbrod and Daudet*, *fine proof*; and an upright landschape, by *Aliamet*—*fine* — 11 —

7 Three—Le Four a brique, by *Aliamet*; les plaisirs de Village, by *De Ghendt*; and Le Repos de la Villageoise, by *White*—*all fine* — 7 —

8 Pair—Le Depart pour la Chasse, et Le Passage du Bac, both by *Huquier*—*ditto* — £. 6. 6 — 17 —

9 Two—Le Marechal de Campagne, by *Le Veau*; and L'Abbreuvoir Champetre, by *Martenasi*—*ditto* — 13 —

10 Four—The Happy Peasant, by *Vivares*; Le Rencontre des deux Villageoises, by *Aliamet*; and two—Les Voyageurs, *proof by Laurent*, *and finished print* by *Major*—*ditto* — 12 —

11 Three—Winter Occupation, by *Major*; and two large, by *Boydell*—*all fine* — 8 —

12 Two—large Le Rachat de l'Esclave, by Aliamet, *fine proof*; and a landschape, by Major, after Berghem and Asselyn, *etching by Major*, *fine* — £. 11. 6

13 Pair—L'Ancien Port de Genes, et L'Embarquement de Vivres, by *Aliamet* and *Le Bas*—*very fine* — £. 13. 6

14 Four—The Times of the Day, by *Le Bas*—*brilliant impressions* — £. 3 —

15 Two—Morning and Evening, *etchings of the same set*, by LAURENT—*fine and rare* — £. 10 —

16 Two—the same prints, *etchings*—*very fine* — 19 —

£. 9. 6
£. 10. 6
9. 0. 0

ETCHINGS AND ENGRAVINGS BY BERGHEM's COTEMPORARIES, FROM PICTURES OR DRAWINGS.

N. B. The numbers on the margin correspond with those of De Winter's Catalogue.

VARIA.

			No. of De Winter.
17	Four, by ROMEYN DE HOOGHE, cattle, &c. 3 of them 4½ inches by 3½, the other 5⅛ by 4⅜—*oblongs*	-- --	175 to 178
18	Four—another set of the same	--	— —
19	One—Europa, by BLOTELING, *proof, before* his name, *oblong*, 11 inches by 8¼	--	182
20	Six, by GROENSVELT, *numbered* 1 *to* 6, *oblongs*, 7⅞ by 5⅞	-- --	148 to 153
21	Six—ANOTHER SET—*very fine*		
22	Four, by DITTO, *oblong*, 7¼ by 5¾ *nearly*	--	154 to 157
22*	One—a large *upright*, by *Suyderhoef*, P. *Goos, exc. very fine*, 17½ by 14⅝	--	62

BY DANCKER DANCKERTS.

23	One—the Bird-Catchers, called in Holland, *het Vinkebaantje, very fine impression*, 15⅜ by 13⅞ H	-- --	57
24	One—the Stag-Hunt, *oblong*, 18 in. by 15¾ H		58
25	Four extensive landschapes with cattle, *oblong*, 9⅝ by 6¼ H.	-- -- --	128 131
26	Four ditto, *larger, oblong, best address*, 12 in. by 8⅜ H	-- -- --	90 93
27	Four—the SAME PRINTS, *with the address of Schenck*	-- -- --	— —
28	Six ditto, with larger figures of cattle, CAPITAL AND BRILLIANT, *oblongs*, 11½ in. by 8½, *with trifling difference in the width*		94 99
29	Four large and CAPITAL landschapes—*the Times of the Day, with the privilege, edited by N. Visscher*, 18½ in. by 14⅝		68 71
30	Four DITTO, *with the engraver's address, and before the privilege*—BRILLIANT AND RARE	-- --	— —

BY JOHN DE VISSCHER.

31	Four uprights, $7\frac{5}{8}$ by $5\frac{3}{4}$	166	169	5
32	Four oblongs, $7\frac{3}{4}$ by $5\frac{7}{8}$ —*very fine* ..	132	135	15
33	Six ditto, *numbered* 1 to 6, $7\frac{1}{4}$ by $5\frac{7}{8}$—*very fine and rare*	136	141	9
34	Six ditto, 8 in. by $6\frac{1}{8}$—*very fine and rare*	142	147	14
35	Eight ditto, $8\frac{1}{4}$ by 6—*ditto ditto* ..	158	165	11. 6
36	Four *uprights*—the Times of the Day, *extra fine, numbered* 1 *to* 4, $11\frac{1}{8}$ in. by $8\frac{5}{8}$ ..	108	111	5
37	Four *ditto*—a fountain on the title, $10\frac{1}{4}$ by $8\frac{3}{8}$	112	115	10. 6
38	Four *oblongs*, numbered 1 to 4, *first impressions, before the alterations, fine and very rare*, $10\frac{1}{4}$ by $7\frac{3}{8}$	116	119	12
39	Four *oblongs*, with large figures and cattle, *numbered* 1 to 4, $10\frac{1}{4}$ by $7\frac{5}{8}$ H. Luttichuys excl.	120	123	16
40	Four *oblongs, charming designs*, numbered 1 to 4, $9\frac{1}{8}$ by 6 inches H. Th. Rambuisse	124	127	3. 13. 6
41	Four *oblongs*—the Times of the Day, AURORA, MERIDIES, VESPER, NOX, CAPITAL *and very fine*, $14\frac{5}{8}$ by $13\frac{7}{8}$ H ..	72	75	5. 6
42	Four—the SAME SET—MOST BRILLIANT			2. 8
43	One—a landschape in a hot summer's day, called *The Man with the naked back, oblong*, BRILLIANT, $15\frac{1}{8}$ by $12\frac{3}{8}$ H ..	63		2. 2. 6
44	One—the SAME PRINT, BRILLIANT PROOF —RARISS.			2. 15
45	One—man on horseback, with gipseys on the road-side, *oblong*, MOST BRILLIANT *and rare*, 13 in. by $10\frac{5}{8}$ H ..	64		2. 5
46	One—a landschape, girl milking a goat, BRILLIANT, *oblong*, 13 in. by $10\frac{1}{4}$ H ..	65		17
47	One—a ditto, cows drinking, and shepherd leaning on his stick, DITTO, $15\frac{5}{8}$ by $10\frac{1}{2}$ H	66		1. 15
48	One—a ditto, girl milking a goat, a man playing on the bag-pipes, *oblong*, BRILLIANT PROOF, RARISS. $13\frac{5}{8}$ by $10\frac{1}{2}$ H ..	67		4. 6
49	Four CAPITAL landschapes, *oblongs*, DIVERSA ANIMALIA QUADRUPEDIA, *oblongs, first impressions, with the fine line*, $15\frac{3}{8}$ by $11\frac{5}{8}$ H	76	79	5. 12
				29. 4. 0
				22. 14. 6
				51. 18. 6

1.3 — 50 One—the interior of a barn, or tabagie, known by the name of BERGHEM'S BALL, *upright, fine, before the privilege*, 18¼ by 15 -- -- -- 59

12 — — 51 One—THE SAME PRINT, A MOST BRILLIANT AND PERFECT PROOF—RARISS. *J. Harman*

2.2 — 52 Six CAPITAL *oblongs, numbered 1 to 6*, 13⅞ by 10¼, *with the address of Schenck—fine* 80 85 *Clarkson*

6.6 — 53 Six—THE SAME SET, MOST BRILLIANT AND PERFECT PROOFS—RAR. RARISS. *Harman*

1.1 — 54 Four capital landschapes, *oblongs*, numbered 1 to 4, *very fine, with the address of N. Visscher*, 15 inches by 10¼ -- 86 89

1.5 — 55 Pair of CAPITAL LANDSCHAPES, *oblongs, first impressions, with the address of De Widt*, 18 inches by 4 -- 60 61

5.5 — 56 PAIR OF DITTO, MOST BRILLIANT PROOS, BEFORE THE NAMES OF PAINTER AND ENGRAVER, &c.—RAR. RARISS. -- —

16 57 Two—an *upright* landschape, a shepherdess near a brook, and a *peasant playing on the hautboy, fine and* EXTREMELY RARE, with a print by *Cootwyck*, after the original drawing, which is in the *British Museum*, 7½ inches by 6 -- -- 190

15 — 58 Two—an upright landschape, a shepherdess sitting on a bank *on the left side*, a shepherd standing beside her; near lies her dog asleep, and on the right lie 3 sheep; *the back ground on the left is a rocky hill with a round tower on the top*, EXTREMELY RARE, *unknown to De Winter*, 8¼ inch by 5⅞; *a print by Gul. Saint in aquatinto is added, with the same figures, &c. reverse but without the hill, and having 2 stumped trees not in the old print*

6 — 59 One—an *upright* landschape, a man watering a horse, &c.—*fine and* EXTREMELY RARE, 8⅛ in. by 6⅛ -- -- 180

4.6 60 Two—the same print, and the title of a set of prints, inscribed *Diversa* ANIMALIA, 8⅛ in. by 6¼ -- -- 170

30.5
51.18.6
£82.3.6

61 Six various *odd prints*, by *J. de Visscher, after Berghem* —— 9

BY CORNELIUS VISSCHER.

62 One—a shepherd with cattle, a woman sitting on the ground sewing—*very fine* 186 —— 5

63 Four oblongs, *numbered* 1—4. *Clemendt de Jonghe excudit, fine impressions*, 10¼ by 7¾ -- -- -- 104 107 — 15

64 Four *uprights, numbered* 1—4. *same address, very fine*, 14⅝ by 8¼ -- 100 103 — 12

65 Four—THE SAME SET, BRILLIANT PROOFS, WITHOUT THE NUMBERS AND ADDRESS, *the names of Berghem and C. Visscher in fine etched letters* Philipps —— 2. 2

66 One—*oblong*, a woman sitting on an ass with cattle near a water-fall, a man drinking out of his hat, *the reduced plate, fine impression*, 10½ in. by 8½ -- 183 —— 7. 6

67 One—DITTO, THE ENTIRE PLATE, *with the shepherd riding on an ass driving* 3 *oxen*—BRILLIANT AND RARISS. 15½ by 11¼ Philipps —— 3. 3

68 One—a large *oblong* landschape; a shepherd sitting on the ground, the shepherdess standing beside him spinning with the distaff, &c. the LARGE PLATE BRILLIANT AND RARISS. 15⅞ by 11⅜ Philipps 184 —— 1. 11. 6

69 One DITTO, *also the* LARGE PLATE—*equally fine* —— 1. 11. 6

69* Seven—six prints, one etching by Berghem, 5 after him, *and a drawing* —— 4

ETCHINGS BY BERGHEM.

70 The large landschape with cattle, &c. standing in a brook, at the foot of an architectural ruin, figures, &c. on the bank on the right, *with two lines of inscription at bottom, address of N. Visscher*—MOST BRILLIANT, 14¾ inches by 11⅛. No. 1. Talser. 2. 12. 6

71 *The* SAME PRINT, PROOF, *N. Berchem*, f. 1680, *in etched letters*—MOST RARE AND BRILLIANT Dodd. 6. 6. 6

20. 10. 6
82. 3. 6
102. 14 —

~~14. 6~~ 72 The Pissing Cow, or rather Concert of Animals—BRIL-
~~7. 6~~ LIANT, *before the address of De Wit, oblong*, 10⅜ by 8¼. No. 2.

6. 12. 6 73 One—the landschape with 3 cows—A MOST BRILLIANT AND PERFECT PROOF, *oblong*, 9⅝ by 7 in. No. 3. 4. 14. 6

5. 17. 6 74 One—DITTO, *an anterior* PROOF, *before the shade on the lower part of the distant mountain, and on the rocks to the left*—MOST BRILLIANT AND RARISS.

1. 8~~.~~ 75 One—DITTO, *a reverse from the proof before the shade on the mountain, &c.*—BRILLIANT AND EXTREMELY RARE

3. 13. 6 76 One—a man riding on a mule, speaking to a boy with
4. 5~~.~~ bag pipes—MOST BRILLIANT PROOF, RARISS. *oblong*, 9½ by 6⅝ inches. No. 4.

5. 17. 6 77 One—a landschape nearly square; a man riding on a
1. 11. 6 mule, coming forward on a declivity—BRILLIANT PROOF, *with the clear sky, dated* 1644, *(when Berghem was only twenty years of age)* RARISS. 7⅝ by 7⅛. No. 5.

2. 12. 6 78 One—DITTO, *with the clouded sky*—BRILLIANT *and*
5. 15. 6 EQUALLY RARE

1. 19~~.~~ 79 One—the Shepherd, back view, playing on the German
3. 18~~.~~ flute, BRILLIANT, *before the number*—VERY RARE, *upright*, 8 inches by 5¼. No. 6.

~~6. 6~~ 80 One—*the reverse of the same—very fine*

3. 3~~.~~ 81 One—the Shepherd, back view, speaking to a woman
3. 18~~.~~ suckling her child on the ground—*the earliest and rarest etching of the master, without name or date, upright*, 8⅜ by 6 inches. No. 7.

7. 7~~.~~ 82 Five—the set of upright landschapes, called The Senses —BRILLIANT IMPRESSIONS. *In the print, where figures are crossing a brook, the paper in the hands of the man on horseback, bears the date* 1655—VERY RARE, *each* about 10⅜ inches by 8¼. No. 8—12.

9. 15~~.~~ 83 Three—Numbers 2, 3, 4 of this set, PROOFS, *before the numbers and Berghem's name. They are less worked and* INFINITELY RARE, PERHAPS UNIQUE, *as they are not mentioned by De Winter nor Bartsch*

10. 15~~.~~ 84 One—No. 5 of the above set, *before the mountain and middle ground on the right, and before the man driving the loaded ass, &c. It has the name and date as above, and is of the greatest rarity, and of the* FIRST BRILLIANCY

60. 1. 6
102. 14~~.~~
162. 15. 6

85 One—*an etching of the same, with the name, but without date or publisher's name. It is described by Bartsch,* No. 12, (a) *and is likewise one of the rarities mentioned by De Winter to be in the Cabinet of M. Van Leyden, Seigneur de Vlaardingen* Rudge — 1. 4 —

86 Four of cattle, horses, &c. *very fine, edited by N. Visscher, cum privilegio ordin. General. Belgij Fœderat. set numbered* 1—4, *oblongs,* 7 inches by 5.— No. 13—16 *Roscoe* . 1. 5 —

87 Four—the same set, BRILLIANT PROOFS, *before any inscription*—RARISS. *Baker* . 5. 17. 6

88 Four—two *reverses* of proofs, from No. 3 and 4 of this set (15 *and* 16 *of Bartsch*) *rare*, and two goats heads *uprights*, about $3\frac{3}{8}$ *inches by* $2\frac{7}{8}$. No 17 and 18 of *Bartsch* — 10 —

89 One—a goat's head, BRILLIANT PROOF, RARISS. $3\frac{1}{4}$ in. high, by $2\frac{7}{8}$ wide. No. 19. *Bartsch has given a copy in his Peintre Graveur* *Hamman* 4. 4 —

90 One—A SMALL PLATE WITH TWO GOATS HEADS— *Bartsch, who had never seen it, gives the following description of it from De Winter*—" *un petit planche avec deux têtes de bouc petites mais singulieres elles sont gravées d'une taille forte, et couvertes de beaucoup d'ombre.*" *It is of the utmost rarity and highly preserved,* 3 inches oblong by $2\frac{5}{8}$. No. 21. *Sir F. Baring* 14. 14 —

W 91 Six—a set of cows, *numbered* 1—6, *called Les Vaches à la Laitiere; four of them proofs, less worked than the ordinary impressions,* BRILLIANT AND RARISS. *nearly square*, about $3\frac{3}{4}$ inches by $3\frac{5}{8}$. No. 23—28 2. 10 — 4 — 4 —

92 Six— a set of sheep, *numbered* 1—6 *in the right corner, called the* WOMAN'S BOOK *of Six,* ANIMALIA *ad vivum, &c. Clemendt de Jonghe exc.* BRILLIANT oblongs, $5\frac{1}{8}$ by $4\frac{1}{8}$. No. 29—34. *Graves* 2. 7 —

93 Six—the SAME SET, BRILLIANT PROOFS, *before the inscription on the title, and before the numbers; also a duplicate of the title, with the inscription and best address,* 7 *prints*—RARISS. RARISS. *Hamman* 6. 6 —

W 94 Six—a set of *goats, numbered* 1—6 *in the right corner, called the* MAN'S BOOK *of Six,* ANIMALIA *ad vivum, &c. Clemendt de Johnge excud.* BRILLIANT, *oblongs,* $5\frac{1}{8}$ by $4\frac{1}{8}$. No. 35—40 3. 15 — 3. 4 —

E

43. 7. 6
162. 15. 6
206. 3. 0

21. 14 —
4.
3. 4 —
£28. 18.

1.2 95 Six—the *same set, with the address of De Wit—very fine* Champ. nouv.

5.5 96 Six—the SAME SET, BRILLIANT PROOFS, *before the inscription and numbers*—RARISS. Philipps

9.15 97 Six—the same set, MOST BRILLIANT PROOFS, *before the inscription and numbers, before the shade in the back ground of the* title, and some of *them less worked* —RARISS. RARISS. Baker

2.14 98 Eight—the set of sheep, *numbered* 1 *to* 8, *in the left corner, called the* WOMAN'S BOOK *of Eight*, ANIMALIA *ad vivum, &c. Clemendt de Jonge excud.* BRILLIANT, oblongs, 4½ by 4, No. 41—48 Sold

5.7.6 99 Eight—*the same set, all before the numbers, the title bearing the address of Th. Matham*—BRILLIANT AND RARISS. Sold

11.15 100 Eight—*the same set,* MOST BRILLIANT PROOFS, *before the inscription and numbers, with a duplicate title under the address of Th. Matham*—RAR. RARISS. Baker

3.3 101 Eight—*the set of goats,* numbered 1—8 *called the* MAN'S BOOK *of Eight*, ANIMALIA *ad vivum*, &c. *Clemendt de Jonghe excud. brilliant and very rare,* oblongs, 4½ by 4, No. 49 to 55 Roscoe

4.8 102 Eight—THE SAME SET, BRILLIANT, before the num- W.
5.15 bers, *with the inscription and addres of Th. Matham* —VERY RARE Sold

4.15 103 Eight—*same set* of similar quality and description as the last—EQUALLY BRILLIANT Philipps

11.6.6 104 Eight—THE SAME SET, BRILLIANT PROOFS, *before the inscription and numbers*—RAR. RARISS.

12.15 105 A PROOF SHEET, containing six of the goats and sheep in the 2 last sets, *etched on one plate,* from which it appears that the original intention of the artist was different from what he afterwards adopted, of giving a figure of a man or woman for the titles of these sets, *the square stone, which is blank on this sheet, being intended for a title, but afterwards charged with a basso-relievo, and numbered* 8 *of the Woman's Book of Eight*—CURIOUS AND RARISS. PERHAPS UNIQUE Sold Champion

72.0.0
206.3
£278.3

28.18
4.8
£33.6

TASTEFUL DRAWINGS

BY BERGHEM.

106 One—a pleasing masterly design—a gentleman and lady are sitting on a bank on the left, in the middle stands a large cow, and before her a girl is milking a goat, *black chalk*, 10¾ inches by 6⅞ Lambert £. 10.

107 A landschape; on the fore-ground sits a gentleman on horseback, with a gun in his right hand, and 2 dogs before him; behind him stands a shepherd with cattle and sheep, *freely touched with black chalk, on blue paper, and heightened*, 10½ inches by 8¼ de £. 16.

108 One—the Corner of a Farm-Yard, a girl milking an ewe, other sheep lying near her, with hens and chickens, *a spirited design in red chalk*, 12 inches by 7½ de Rouvray 4. 4.

109 One—a romantic landschape; cattle, in front of an arched rock, one of which a woman is milking; a shepherd sits in the left corner, the rock is finely cloathed with herbage, and the distant view grand and mountainous, *delicately handled with black chalk and Ind. ink*, 7½ inches by 5⅝ Philipse 3. 3.

110 One—Jupiter and Europa, and her attendants, with baskets of flowers, a design for one of the volumes of Bleau's Atlas, a CAPITAL *design, with pen and bistre, finely and delicately touched*, 13 inches by 7, *with the print by Bloteling* Knight 6. 16. 6

111 One—a night-piece, *upright*, illuminated by a torch which a peasant carries in his hand, behind him sits a female on an ass, sheep and a goat and dog on the fore-ground, *masterly pen, Indian ink and bistre, a* CAPITAL *and piquant morçeau*, 8⅞ inches by 5¼ de 16. 5. 6

112 One—a CAPITAL extensive landschape; on the left a man is riding on an ass driving 2 loaded asses before him; behind, on each side of the road, are lofty trees, the view from the middle to the right side is mountainous and rocky, with water at bottom, and Shane 35. 3. 6

£69. 2. 6
27 3
£347. 5. 6

the keeping of the whole most admirable, *black chalk and Ind. ink, highly and delicately finished*

This drawing was purchased by the late Mr. John Barnard out of the celebrated Cabinet of Denis Muilman of Amsterdam, and was bought at his sale by Mr. Bertels, who sold it at Paris, from whence by the route of Amsterdam it returned to this country, it's companion was purchased by B. West, Esq. at Mr. Barnard's Sale, and remains in his rich Cabinet—of both drawings there are prints by Danckerts, 11¾ *inches by* 7½.

10. 6 113 Four—two studies by Berchem for one of his small books of sheep, *black chalk and a little colour*, and 2 sketches of goat's heads *in oil*

1. 11. 6 114 A portefolio, *without leaves, in Russia*, 25½ inches by 19

1. 6 115 A ditto of the *same dimensions*

1. 13 116 A *Solander*, or box portefolio, *in Russia*, 26 inches by 19½

1. 7 117 A ditto, *of same dimensions*

FINIS.

33. 6
11. 11. 6
1. 6
36. 3. 6